

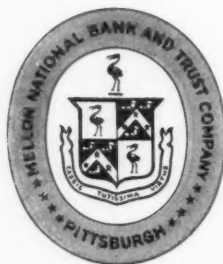
CARNEGIE

Magazine

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ANNE IN WHITE



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Calendar of Events

CARNEGIE INSTITUTE

4400 FORBES STREET, PITTSBURGH 13, PENNSYLVANIA

TUESDAYS 10:00 A.M. TO 10:00 P.M.

OTHER WEEKDAYS 10:00 A.M. TO 5:00 P.M.

FINE ARTS GALLERIES OPEN TO 10:00 P.M., WEEKDAYS BEGINNING OCTOBER 13

SUNDAYS 2:00 TO 6:00 P.M.

CAFETERIA OPEN FOR VISITORS TO THE BUILDING

LUNCHEON 12:15 TO 2:00 P.M., WEEKDAYS

REFRESHMENTS 2:00 TO 6:30 P.M., WEEKDAYS

DINNER 6:00 TO 8:00 P.M., TUESDAYS BEGINNING OCTOBER 11

(TELEPHONE DINNER RESERVATIONS TO MA 1-7300, EXT. 56)

CARNEGIE LIBRARY OF PITTSBURGH

WEEKDAYS 9:00 A.M. TO 9:00 P.M.

REFERENCE SERVICES UNTIL 10:00 P.M., WEEKDAYS

SUNDAYS 2:00 TO 6:00 P.M., REFERENCE SERVICES ONLY

Open to the public every day without charge

FOUNDER'S DAY

Open house at the Institute will celebrate Founder's Day this year on October 19 from 7:00 to 11:00 P.M. There will be a short concert by the Carnegie Institute of Technology Symphony Orchestra in Music Hall and tours "behind the scenes" to the various workshops and laboratories of Fine Arts, Museum, and Library, with ballet, modern, folk, and square dancing in the Foyer.

PAINTING IN THE UNITED STATES, 1949

October 14—December 11

Hours: 10:00 A.M. to 10:00 P.M.

Preview the evening of October 13

CURRENT AMERICAN PRINTS, 1949

October 13 through December 31

COSTUME DESIGN

Seven forums, Fridays at 2:30 P.M., Lecture Hall
Registration fee, reduced rate to Society members
Beginning Friday, October 21, the Pittsburgh Fashion Group Inc., will sponsor a series of lectures and demonstrations on the fine art of fashion design, given by nationally known experts.

THE INTERIOR DESIGNER SPEAKS

Ten forums, Wednesdays at 8:15 P.M., Lecture Hall
Registration fee, reduced rate to Society members
(Turn to page 93 for more complete details)

SCALE AND PROPORTION—October 5

By Theodore Muller

Board Chairman, American Institute of Design

ARTS AND CRAFTS—October 12

By Edgar Kaufmann, Jr.

Museum of Modern Art, New York City

ANNE IN WHITE

George Bellows' painting shown on the cover hangs in the permanent collection at Carnegie Institute. His drawings of prize fighters are well known, but the charming young-girl portraits, such as *Anne in White*, are equally typical of his work. The painting was purchased through the Patrons Art Fund in 1925, soon after the artist's death at the age of forty-three. It is in sombre yet rich colors. The work of George Bellows is discussed on page 92, in the first of a series of articles on paintings in the permanent collection.

BEQUESTS—In making a will, money left to Carnegie Institute, Carnegie Institute of Technology, or Carnegie Library of Pittsburgh should be covered by the following phrase: I do hereby give and bequeath to (Carnegie Institute) or (Carnegie Institute of Technology) or (Carnegie Library of Pittsburgh) in the City of Pittsburgh, Pennsylvania.....Dollars

MEMORIALS—Carnegie Institute is prepared to receive contributions given by friends in memory of deceased persons in lieu of floral tribute, and to notify the deceased's family of such gift. The amount of the contribution will not be specified unless requested by the donor.

CARNEGIE MAGAZINE dedicated to literature, science, and art is published monthly (except August and September) at 4400 Forbes Street, Pittsburgh 13, Pennsylvania, by Carnegie Institute, Carnegie Library, and Carnegie Institute of Technology. James M. Bovard, editor; Jeannette F. Seneff, editorial assistant; Florence A. Kemler, advertising manager. Telephone Mayflower 1-7300. Volume XXIII, Number 3. Permission to reprint articles will be granted on request. Copies regularly sent to members of Carnegie Institute Society. Subscription \$2.00 a year. Single copies 25 cents.

ROUND-TABLE FORUM—October 19

DESIGNERS—October 26

By Edward Wormley, designer, New York City

MANUFACTURERS—November 2

By George Nelson, designer, New York City

PENNSYLVANIA WEEK

Models, photos, and drawings of the many civic improvements under way and planned will be on display at the Institute during Pennsylvania Week, October 17 to 23, the exhibit sponsored jointly by Allegheny Conference on Community Development and Pittsburgh Regional Planning Association. Open house on the 19th and special music and art demonstrations on the 23d will be part of Pennsylvania Week at the Institute.

TUESDAY NIGHT SERIES

8:15 P.M., Music Hall

Admission only by membership card, until 8:10 P.M.

Hall opened to nonmembers from 8:10 to 8:15 P.M.

YANKEE'S WANDER WORLD—October 11

A new color film showing thrilling high-seas adventure on an eighteen-months' voyage from Gloucester, Maine, to the South Seas and so around the world. Produced and narrated by the *Yankee* skipper of many voyages, Commander Irving Johnson.

HUDSON BAY ADVENTURE—October 18

Lecturer-explorer C. J. Albrecht will show his newest color films of the land of Northern Lights. See the great Caribou migration, bounding bulls of the tundra, raiding wolf packs, trappers saved from blizzards by their faithful huskies.

MAN-EATER—October 25

Hunting man-eating tigers is lecturer Sash Siemel's business in the Brazilian jungle, where he makes his home with his family. This is a color-film record of a hair-raising tiger hunt pursued with Siemel's only weapon, a homemade spear.

LITTLE SYMPHONY ORCHESTRA CONCERT—November 1

Conductor Victor Saudek has arranged an excellent program of light classics, to be presented by this popular forty-member group in an appearance sponsored by the Pittsburgh Musical Society, American Federation of Musicians.

FILMS OF YESTERYEAR

Sundays, 8:00 P.M., Music Hall

Admission only by membership card, until 7:55 P.M.

Hall opened to nonmembers from 7:55 to 8:00 P.M.

INTOLERANCE—October 16

The D. W. Griffith production in 1916 shows the basis of modern cinema technique. Starring Mae Marsh, Mary Alden, Monte Blue.

GREED—October 23

A realistic film directed by Erich von Stroheim in 1924. Starring Zasu Pitts, Jean Hersholt, Chester Conklin, Gibson Gowland.

MUSEUM EXHIBITS

ANIMAL FUR AND HAIR: THE STORY OF SKINS

November 1-30

EARLY PITTSBURGH GLASS

MARKS OF THE WORLD

CRYSTALS AND JADES

HEINZ AND PUDUY COLLECTIONS

SUNDAY ORGAN RECITALS

Marshall Bidwell, organist and director of music at the Institute, begins his Sunday afternoon organ recitals in Music Hall on October 2 at 4:00 P.M.

CHOPIN ANNIVERSARY PROGRAM

Performance of the *Concerto No. 2 in F minor* by David Volker, pianist, with Marshall Bidwell playing the orchestral part on the organ, will be a highlight of the program in Music Hall at 4:00 P.M., October 16, that will celebrate the centenary of Chopin's death. Dr. Bidwell will play other Chopin compositions on the great organ. Two local groups, wearing Polish native costumes, will take part, the Falcon Dancers and the Falcon Choral Society.

ART GUILDS

Ten-week course begins the week of October 3

Registration fee, reduced rate to Society members
(Turn to page 90 for more complete details)

BEGINNERS PAINTING AND DRAWING

Mondays at 1:30 P.M., Art Studio

Robert R. Young, instructor

Fridays at 7:00 P.M., Art Studio

Marty Wolfson, instructor

DRAWING AND PAINTING ANIMALS

Mondays at 7:00 P.M., Art Studio

Ottmar F. von Fuehrer, instructor

PRINCIPLES OF COLOR AND DESIGN

Tuesdays at 6:45 P.M., Art Studio

Joseph Fitzpatrick, instructor

PORTRAIT AND FIGURE PAINTING AND DRAWING

Tuesdays at 1:30 P.M., Art Studio

Thursdays at 7:00 P.M., Art Studio

Robert R. Young, instructor

MAGAZINE AND BOOK ILLUSTRATION

Saturdays at 1:30 P.M., Art Studio

E. P. Couse, instructor

COLOR AND FLASH PHOTOGRAPHY

Mondays at 7:30 P.M., Craft Studio

James Ross, instructor

NATURAL HISTORY GUILDS

Ten-week course begins the week of October 3

Registration fee, reduced rate to Society members
(Turn to page 90 for more complete details)

ANIMAL MODELING

Wednesdays at 8:00 P.M., Craft Studio

Harold J. Clement, instructor

FLY-TYING

Fridays at 8:00 P.M., Craft Studio

R. W. Hawkins, instructor

NATURALISTS

Tuesdays, 6:45 P.M., Student Museum

Museum curators as instructors

PREPARATORS

Wednesdays at 8:00 P.M., Preparator's Room

James Kozinski, instructor

FIELD TRIPS

Ohio Pyle—October 16

Pymatuning—October 22-23



STILL LIFE—Artist Unknown, Mexican, Nineteenth Century—Wadsworth Atheneum, Hartford

FAMILIAR FOODS IN FAMOUS PAINTINGS

A CENTURY ago some naive folk artist expressed the spirit of fiesta in this delightful still life. Pictured here, with quaint gravity and charm, are dishes with a thousand years of history behind them. Since Aztec days the people's diet had not changed greatly. Beans, corn, and squash were still staples. But at fiesta time how spicy was the seasoning, how subtly-smooth the sauce!

► These beans, topped with sliced boiled eggs, were doubtless dressed in tomato sauce with chili. The plump avocado, the fiery tamales, the prim peppers and sausages, the great pot of thick, sweet chocolate were prepared by a hand that never lost its cunning in the kitchen. For the sophisticated cookery of Montezuma's court lingered on in ancient recipes like these revived at feast time.

► Inherently creative, the average Mexican naturally expressed himself in pleasing art forms whether it be the garnishing of a platter, the rhythm of a jug, or a delicate

pottery pattern. On the innate genius of the Indian the Conquistadores imposed the formal canons of Spanish art. But so original was his mode of expression that the Mexican artist soon translated the European style back into his own idiom.

► The official art of the cities aped European orthodoxy; but an ingenious folk art flourished in the countryside. To this school belongs the quaint still life we see here. Its solemn quality, as though grace must be said before the feast begins, bespeaks the stately *bodegones* of Spain. But its intense sincerity, its innocent charm, its earthy colors and preoccupation with design are all pure Mexican in concept.

► Many of our own national favorites stem from these basic foods indigenous to the soil of the Americas. And so it is natural that the typically American 57 Varieties should include popular native fare like beans and spicy tomato products.

—Heinz School Service Library

ARCHITECTURE IN PITTSBURGH

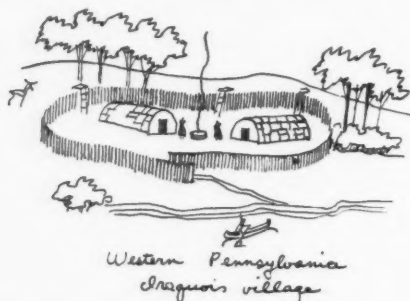
DATING UP TO 1900



By Robert W. Schmertz
Associate Professor of Architecture
Carnegie Institute of Technology

My wife's grandfather, pausing on his way to the California gold rush in 1849, wrote to his family in upper New York State: "I have come to a beautiful place at the junction of three rivers, and see no reason for going further." He sent for his family, settled on Herron Hill, and let the gold go.

To try to imagine what he saw when he arrived in Pittsburgh leads to some in-



teresting speculations. Perhaps he saw only the wooded hills and the river valleys, the clustered houses and the mills, and had no discriminating eye for the architectural scene; yet below him as he sat on his perch on Herron Hill lay the architectural evidence of a hundred years.

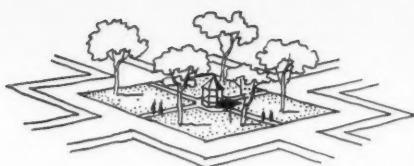
To the east lay scattered farms and villages, to the south the Monongahela and the hillside barrier with the steel mills and glass works already filling up the flat; to the north the city of Allegheny, already containing the beginnings of its system of internal parks, and to the west the Golden Triangle—the teeming, crowded, lusty city of Pittsburgh, filled with English, Scotch-Irish, and Germans creating an industrial city which has been called the workshop of the world.

Covered bridges of wood construction spanned the rivers, steamboats plied the waters, and the catfish were moving out in self-defense. The railroads were already exercising their rights of eminent domain on Liberty Avenue and elsewhere, the canal crossed the Allegheny from the North Side in a wooden aqueduct, arriving at a terminal basin where the Pennsylvania Station now stands, and the city was rebuilding after the great fire of 1845.

It was rebuilding on a crude frontier village plan, with street names like Virgin Alley, originally named Allée de la Vierge by the French. To rename the same "Oliver Avenue" seems a little dull. The city fathers of the time seem a little dull as well. They made no plans for the future, and the citizenry in general had forgotten the lesson of the European cities and New England towns, with their beautiful open spaces surrounded by buildings of architectural importance. This lesson was left behind in Bedford and Ligonier.

The great fire of 1845 marked the approximate end of an architectural era. Up to this time the buildings themselves were simple structures in the main, with some uniformity of material, being mostly brick or clapboard with an occasional hand-dressed stone building, all with double-hung windows divided into small lights of glass; doorways were unembellished for





Ligonier

the most part, and there was a certain architectural consistency and valuable local flavor common to most towns of the period.

Interspersed with the common garden variety of buildings were the more important structures, the houses of the well-to-do, the churches and the courthouse, and these had what we might call architectural style. They conformed in varying degrees to an early definition of architecture: "To build with commodity, firmness, and delight." Preoccupation with this last word, I should say incidentally, identifies the architect as a separate animal from the structural engineer.

The architect-builders attempted to gain delight in these important structures by embellishing them with the current architectural styles, and it is interesting to note



Greek Revival

their sources and from whence they were borrowed. The Roman revival style of the Georges came by way of England to the New England and southern colonies, and was well remembered and executed by the early builders, aided by a few books such as the *Practical Exemplar*. The pioneer builders of the late seventeen hundreds and the late eighteen hundreds, who came over the mountains from Philadelphia through Lancaster, York, Bedford, and Ligonier, brought the Philadelphia version of the style, somewhat cruder in its execution because visual memory is short. Those who came from Baltimore by way of Cumber-

land and Uniontown on the old National Pike brought the tidewater version reminiscent of the great plantation houses of Maryland and Virginia. The Greek Revival style arrived in Pittsburgh by way of Greece to England, assisted by the brothers Adam and Stuart and Revett; from thence to the States, and then largely by way of upper New York State and the Great Lakes to the Western Reserve in Ohio. The year 1840 seems to mark the end of this elegant style, and the Gothic revival begins. Architecture in Pittsburgh and western Pennsylvania up to this time is well covered by the book, *Early Architecture in Western Pennsylvania*, a project of



Georgian

the Pittsburgh chapter of the American Institute of Architects, and published by The Buhl Foundation. It contains many photographs and measured drawings done by Pittsburgh architects and a scholarly and interesting text by Charles M. Stotz, chairman of the architectural survey which led to publication of the book.

The sudden and almost complete abandonment of the Greek Revival style has a great mysterious quality. What happened and why it happened seem almost impossible to explain. The Georgian style had a simplicity and decency well suited to its use, and the Greek Revival style with its columns and pilasters was in many cases only a little more elaborate, and retained the elements of simplicity and decency found in the Georgian. The Gothic revival started with a severe English style, using plain pointed-arch openings and almost no tracery in the windows, but this style was to become overembellished, with bad imitations of stone tracery copied in wood.

Here, perhaps, is one of the clues. The love of fakery and imitation, of tasteless overdecoration, became a part of the architectural scene. Not only was the external



Gothic Revival

appearance of buildings degenerating, but the plans of the buildings themselves were unskillful and unknowing. Mr. John Q. Citizen wanted something new. He didn't know exactly what he wanted, but he knew that he wanted it fancy.

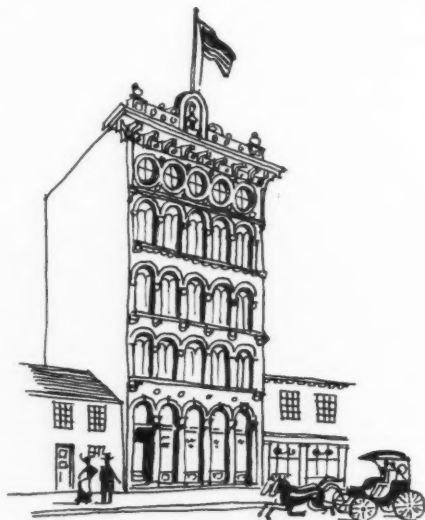
He wanted it fancy because he and his fellow-conspirator, the architect, had a great deal more information to draw upon than ever before. The new technique of lithography on stone, used earlier by Napoleon's scientists on their expedition to Egypt, made the printing of pictures tremendously easy in comparison with the laborious techniques of wood or steel engraving. John Q. Citizen was assaulted on all sides by an ever increasing flow of illustrations in such magazines as *Godey's Lady's Book*, showing "An English suburban villa with a baroque Italian flavor suitable for a gentleman of modest means," all equipped with a continuous veranda facing all points of the compass, and with a gazebo on top; a cast-iron bathtub supported by two griffins, one on each end, and the greatest triumph of the age, an indoor *chaise percée*.

Our prospective home-builder was intrigued and further confused—as was the architect—by the development of new materials, and the availability of materials foreign to his locale. Glass was increasing in size, cast iron was coming into use, and the indecent jigsaw could do things that were impossible for the respectable and honest hand planes with their moulding knives used by the earlier builders. The architect had new tools and new materials but he had not yet learned how to use them.

It was a natural thing that architectural bedlam would result. Not only was there

a new and great store of undigested information on architectural matters, but architecture reflected the confusion of the times—the rapid change from an agricultural civilization well expressed, to an industrial scheme of things where a proper architectural expression had yet to take form. The transplanting of the farmhouse to the city with very little change created a phenomenon only witnessed in the United States. The farmhouse porch faced the lonely road in order to make contact with the rest of the world, and it was moved to the city without change, facing the busy, noisy, dusty street, and creating a new architecture, the Great American Porch Style—ubiquitous, brazen, and placed end to end ad nauseam.

The era of Steamboat Gothic, Cast Iron Renaissance, and Victorian had arrived, along with the porte-cochere and the iron deer on the lawn, and it must be grudgingly admitted that the architects had fun. Some of the houses achieved great heights of pure nonsense, and there were many entertaining frills and furbelows to charm the eye. Even now the cult of the Victorian is upon us, and Grandma's horsehair sofa with its bowlegs and oval back is much prized by certain members of the gentler sex.



Cast iron Renaissance

It is not true, of course, that all building from 1845 to 1900 followed the extravagant pattern heretofore described. Many simple structures continued to be built—warehouses and factories, and the workmen's houses which spread up the narrow valleys leading to the rivers or clung precariously to the steep hillsides. These sprang up by the thousands to house the ever increasing flow of labor from foreign



Hillside House

countries. Communities developed, flavored with the folk memories of their inhabitants, marked by the onion-shaped domes of the Polish churches or the Teutonic-appearing breweries of the Germans. Buildable land in Pittsburgh was scarce, transportation was difficult, and decentralization had not yet become an idea, so that houses built in solid rows or on 20-foot lots were the economic solution of the times.

To write about this period of architecture without including the Romanesque revival instigated by Henry Hobson Richardson would be a serious oversight. Richardson, after designing Trinity Church in Boston, came to Pittsburgh and made the designs for and supervised the construction of the Allegheny County courthouse and jail, one of the great architectural masterpieces of the country. It is an honest, sturdy, and bold conception with the quality of great



Victorian

dignity, and deserves careful scrutiny. The tower, which is swamped by surrounding buildings, and the three main arches flanked by two marvelously carved stone lions, achieve together a soul-satisfying composition that is worthy to be called architecture. The beautiful incised inscription over the three entrances gives the date of the structure. Here it is. Figure it out for yourself: "Post vetus conflagratum Hoc Aedificium justitiae sacrum A.D. MDCCCLXXXIV coeptum."

Richardson's masterpiece was the forerunner of many other buildings in the Romanesque style, and many of them are good and worth seeking out. The Carnegie Library on the North Side is one, and the Shadyside Presbyterian Church on Amersonton Avenue in the East End is another. They are all marked by an honesty and boldness of conception, a characteristic



"Post vetus conflagratum Hoc Aedificium justitiae sacrum A.D. MDCCCLXXXIV coeptum"

of Richardson's own work.

After an architectural spree lasting fifty-five years comes the dawn of the twentieth century, with its inevitable hangover. In a forthcoming issue, if the editor permits, the writer will take an aspirin and examine this hangover which persists to the present day, and he might even take a bleary look into the future.

Robert W. Schmertz is a member of the firm of Fisher and Schmertz, architects, who have recently designed the building which will house the 400-million-volt synchro-cyclotron now under construction for Carnegie Institute of Technology at Saxonburg, north of Pittsburgh. He has been engaged in the private practice of architecture since 1927, and during the same period has been on the faculty of Carnegie Tech, from which he was graduated in 1921. He is a member of the Pittsburgh Architectural Club and the American Institute of Architects. Handy with the banjo, he has composed a number of lively but little known songs about Pittsburgh institutions and legendary river personalities, six of which have been issued in a record album just this summer under sponsorship of a group of his friends.

COSTUME DESIGN

THE Pittsburgh Fashion Group, Inc., is sponsoring a series of seven programs by designers, editors, and style experts that seems likely to be well-nigh irresistible to women. It will consist of lectures and demonstrations by both local and national figures in the fashion world, and is planned for Friday afternoons at 2:30 o'clock in the Lecture Hall.

Mrs. Francine Blum is regional director of the Group, and Mrs. Edith S. Stewart is program director.

The lectures are to be educational in approach, taking up such ideas as how to achieve individuality through accessories, how to decide the best styles for oneself, how to choose a hat, historical inspiration of dress design, figure control and illusion, a forecast of spring styles, and, in general, the business of fashion design, manufacture, promotion, and distribution. Probably a fashion show will conclude the series.

A registration fee of \$4.00 will be charged members of Carnegie Institute Society, and \$8.00 for nonmembers.

Watch your daily newspapers for the announcement of specific topics and speakers. The series is to begin on Friday, October 21.

DINOSAUR HALL

CARNEGIE MUSEUM's largest and most famous specimens, *Diplodocus* and its stouter cousin *Apatosaurus*, may now be seen in improved surroundings more in keeping with their majestic proportions.

Construction changes began last spring with blocking out of twenty-five windows, the erection of a large panel for a backdrop mural of *Tyrannosaurus*, and installation of a curving wall for a gigantic mural treatment of animal evolution. More recently a 15-inch false beam projecting downward from the balcony edge and almost resting upon the backbones of the dinosaurs has been removed, giving a new sense of spaciousness to the Hall, the balcony railing has been hidden in simple plaster, and the spindling suspending columns have been similarly enclosed.

The handsome *Camarasaurus* skeleton, formerly recumbent in a glass-covered casket, has been lifted to vertical position to greet visitors in as sprightly a posture as it boasted in life.

Finally, W. C. Lynch, Jr., and his colleagues of the Building staff have replaced the old "museum buff" of walls and ceiling with turquoise and Sung red.

Final arrangement and modernized treatment of the exhibited specimens and painting of the large murals will not be completed for some months. However, the cheerful appearance of Dinosaur Hall already provides effective contrast for the stolid stoniness of its famous denizens, and a pleasant atmosphere in which "museum superintendents" may watch artists and preparators complete the rejuvenation project.

Of special interest is the mural on the second floor by Ottmar F. von Fuehrer, depicting the famous Rancho La Brea tar pit.

PITTSBURGH AUTHORS

ORIGINAL manuscripts of books published by a number of local authors will be on display in the foyer of Carnegie Library of Pittsburgh during Pennsylvania Week. These will include works by Le-claire Alger, Marie McSwigan, Gladys Schmitt, Preston Schoyer, and Ray Sprigle, among others.

JUDGING THE FALL SHOW



GEORGE BIDDLE

ing of the exhibition. The prizes will be announced that evening. The exhibition will then open to the public the following day. During the period of the show the galleries will be open from 10:00 A.M. to 10:00 P.M. on weekdays, and Sundays 2:00 to 6:00 P.M.

The awards to be announced at the preview are: First Prize, \$1,500; Second Prize, \$1,000; and Third Prize, \$700. The jury may, if it sees fit, award not more than three honorable mentions with no monetary prizes. As is customary, there will be a Popular Prize of \$200 offered by the fine arts committee, which will be awarded by vote of the visitors during the two weeks preceding the final week of the show. Painting in the United States, 1949, will continue at the Institute through Sunday December 11.

It should be pointed out that to be eligible for honors a painting must have been completed within five years of the opening of the exhibition, must have been entered by the painter thereof, whether owned by him or not, and must have been entered as competing for awards. An artist who won a prize in Painting in the United States any year from 1943 to 1948 was eligi-

ble only for a prize of higher rank. Invitations have been sent to members of the Carnegie Institute Society and other guests for the preview of the exhibition, Painting in the United States, 1949. It will be held at eight-fifteen the evening of Thursday, October 13. The preview will mark the open-

ing of the exhibition. The prizes will be announced that evening. The exhibition will then open to the public the following day. During the period of the show the galleries will be open from 10:00 A.M. to 10:00 P.M. on weekdays, and Sundays 2:00 to 6:00 P.M.

Three distinguished American artists, George Biddle of Croton-on-Hudson, Louis Bouché of New York, and Robert Philipp, also of New York, comprised the jury of award

which met at Carnegie Institute on September 16 to select the prize-winning pictures in Painting in the United States, 1949.



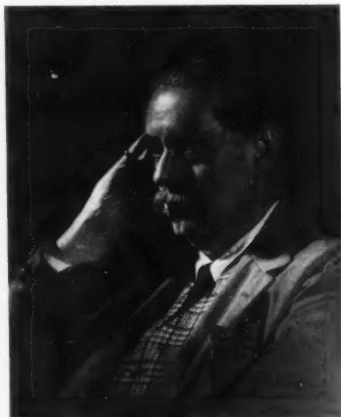
ROBERT PHILIPP

GEORGE BIDDLE

George Biddle, artist, soldier, traveler, and writer, was born in Philadelphia in 1885. His preparatory education was received at Groton School, and he was graduated from Harvard College in 1908. He earned a law degree from Harvard in 1911 and passed his bar examinations but did not follow law as a career. He studied art at the Julian Academy in Paris, at The Pennsylvania Academy of the Fine Arts, and later in Munich. He enlisted in the United States Army in the First World

War, saw service in France, and was made a captain. In World War II, he was chairman of the War Department art advisory committee and was sent in 1943 to North Africa to help obtain a pictorial war record. As a result of this trip, there were published two books in 1944, *Artists at War* and *George Biddle's War Drawings*.

He was instrumental in the inauguration of the Federal Art Projects in 1933 and the permanent section of painting



LOUIS BOUCHÉ

and sculpture in the Treasury Department in 1934. This section had to do with the decoration of Federal buildings.

George Biddle has had over fifty one-man exhibitions in Paris, Vienna, Rome, Mexico City, and most American cities. He first exhibited at Carnegie Institute in the 1933 International. He is represented in the collections of many American galleries, among them The Metropolitan Museum of Art, the Whitney Museum of American Art, The Museum of Modern Art, The Art Institute of Chicago, Boston Museum of Fine Arts, and the California Palace of the Legion of Honor, and his paintings are in the national museums of Berlin and Mexico City. He completed five fresco panels in the Department of Justice Building in 1935, and he painted three panels in the New Brunswick Post Office. In 1942 he was commissioned by the Brazilian Government to decorate with fresco and sculpture the National Library of Rio de Janeiro, and later he was commissioned by the Mexican Government to decorate the Supreme Court Building of Mexico City. He is the author of *Green Island* (1930), *Adolphe Borie* (1937), *Boardman Robinson* (1937), and *American Artist's Story* (1939).

LOUIS BOUCHÉ

Louis Bouché, who is equally versatile as an easel painter and a muralist, was born in New York of French parents in 1896. His father, who was a prominent painter-decorator, died when he was twelve, and his mother took him to France for his education. He studied art in Paris at the Academie de la Grande Chaumiere, Atelier Colarossi, and L'École des Beaux Arts from 1910 to 1915, and he worked under Desvallières, Lucien Simon, Ménard, and Laurens. He returned to the United States in 1915 and entered the Art Students League, where he studied with DuMond, F. Luis Mora, and Ossip Linde. During the First World War he served in the camouflage unit of the United States Navy. He had his first New York show in 1922 at the Daniel Gallery. Since then he has exhibited in American and European shows and has had many one-man exhibitions. In 1933 he was awarded a Guggenheim Fellowship to further his creative experiments in art. He received one of the two Third Purchase Prizes in the Artists

for Victory exhibition at The Metropolitan Museum in 1942 and was awarded the Carol H. Beck Medal at The Pennsylvania Academy of the Fine Arts in 1944.

He is represented by murals in the Radio City Music Hall, in the Department of Justice Building, and in the Department of the Interior, Washington, D.C., as well as by decorations in many private residences. He has paintings in The Metropolitan Museum, the Whitney Museum of American Art, Phillips Memorial Gallery, Wichita Art Association, in the collection of Ferdinand Howald and the *Encyclopaedia Britannica* collection. His painting *McSorley's Bar* was purchased by the University of Nebraska, and *Shooting Gallery* by The Pennsylvania Academy of the Fine Arts. He first exhibited at Carnegie Institute in the 1934 International and has been in almost all the shows at the Institute since that time.

ROBERT PHILIPP

Robert Philipp, painter of figure subjects, portraits, and the American scene, was born in New York in 1895. He studied at the Art Students League from 1910 to 1914 and then at the National Academy of Design until 1917. At the Art Students League he worked under DuMond and Bridgman and at the National Academy under Douglas Volk and George Maynard.

He exhibits in all national shows and was first represented at Carnegie Institute in the 1922 International. His painting *Dust to Dust* was awarded First Honorable Mention with a prize of \$400 in the 1937 International. He was awarded the Second Hallgarten Prize at the National Academy of Design in 1922 and First Logan Prize of \$500 at The Art Institute of Chicago in 1936. In 1939 he received the Second Clark Prize of \$1,500 and Silver Medal at the Corcoran Gallery of Art Biennial. That same year he was given an Honorary Award and Medal by International Business Machines Corporation. He won the Thomas B. Clarke Prize in the 118th Annual Exhibition of the National Academy of Design in 1944. He is represented in The Metropolitan Museum of Art, the Whitney Museum of American Art, the Brooklyn Museum, Museum of Fine Arts of Houston, Corcoran Gallery of Art, the Joslyn Memorial Art Museum of Omaha, the Daven-

port Municipal Art Gallery and in the *Encyclopaedia Britannica* collection and the International Business Machines collection. He is also represented in important private collections throughout the United States. He was made an associate of the National Academy in 1935 and an academician in 1945. He was for some years visiting professor of art and resident painter at the University of Illinois.

COMMUNITY DEVELOPMENT

A REPORT in miniature on the amazing new developments in the physical layout of Pittsburgh's civic life may be viewed at Carnegie Institute during Pennsylvania Week, beginning October 17. The exhibit of models, photographs, and drawings is sponsored by the Allegheny Conference on Community Development and the Pittsburgh Regional Planning Association. It will continue at the Institute until November 7.

The display will include the following features:

- Mellon-United States Steel skyscraper
- Aluminum Company skyscraper
- City Park and underground garage
- Public Parking Authority program
- Pennsylvania Turnpike
- Penn-Lincoln Parkway
- Penn-Lincoln Parkway landscaping
- Greater Pittsburgh Airport
- Pennsylvania Railroad Station
- Smoke Exhibit
- Golden Triangle
- Point Park Study
- Park Area Today
- Point Park Redevelopment
- Conemaugh Dam
- County Sewage Treatment Plant
- Bridges:
 - Elizabeth
 - Dravosburg
 - Rankin
 - Montour Railroad
- Pa Pitt's Partners
- Pittsburgh Playhouse
- Civic Light Opera
- Children's Zoo
- Educational expansion plans:
 - Carnegie Institute of Technology
 - University of Pittsburgh
 - Pennsylvania College for Women
 - Mount Mercy Academy

CELEBRATING FOUNDER'S DAY, 1949 AND PENNSYLVANIA WEEK

FRIENDS of Carnegie Institute are cordially invited to attend open house at the Institute on Wednesday, October 19. At eight o'clock a half-hour concert will be given in Music Hall by the Carnegie Tech Symphony Orchestra, followed by a short program of ballet and modern dancing by local dance groups.

The Tam O'Shanters and Palettes will be drawing and painting in Sculpture Hall from 7:00 to 10:00 o'clock that evening, and at 7:30 in Architectural Hall there will be a half hour of entertainment with a puppet show by Langley Junior High School students and Pennsylvania melodies sung by school choral groups.

From 9:00 to 11:00 o'clock behind-the-scenes spots of especial interest seldom glimpsed by the public will be open for visitors. These include the Bone Room and various Museum laboratories; the Print Shop, Bindery, and other sections of the Library; the Fine Arts room where paintings are stored, framed, packed.

Beginning at 10:00 o'clock there will be folk dancing in costume in the Foyer of Music Hall, interspersed with square dancing in which the visitors will be invited to join.

On Sunday afternoon, October 23, the regular organ recital by Marshall Bidwell at 4:00 o'clock in Music Hall will be preceded by a concert at 2:30 by chorus and orchestra from the city high schools. On Sunday afternoon, also, the Tam O'Shanters and Palettes may again be seen at their easels in Sculpture Hall.

The open house will be the highlight of Pennsylvania Week celebration at Carnegie Institute, but all week there will be a number of other exhibits in addition to Painting in the United States, 1949, and current Museum displays. Models, photos, and drawings of the many civic improvements now under way or contemplated for Pittsburgh will be on view under co-sponsorship of the Allegheny Conference on Community Development and the Pittsburgh Regional Planning Association. A model of the Carnegie Tech Atomic Plant may also be seen.

HARD WORK, BUT FUN



By JAMES L. SWAUGER
Curator of Man, Carnegie Museum

ARCHEOLOGISTS—the people who run around digging up the remains of ancient inhabitants of the world and trying to re-create their stories—have one fine custom, and that custom is “the visit.” On a visit, an archeologist from one institution goes to the dig of another, shovels a bit, talks, learns what’s going on, and in general has an enjoyable few days. David Rial and I made such a visit in August of this year to an excavation being conducted by E. Mott Davis, curator of anthropology at the Nebraska State Museum.

This particular investigation was being made at the Lime Creek and Medicine Creek sites near Cambridge, Frontier County, Nebraska, which are coded as Ft 40, Ft 41, Ft 42, and Ft 50. Indications that there were relics of man of great antiquity in this area were first noted in 1947, and this is the third summer in which the Nebraska State Museum has had parties working there. The new Medicine Creek reservoir, which is even now filling, is expected to back water up over at least two of these sites in the course of the next few months; and at the time we were there, Davis, having already worked on Ft 42, was most anxious to wring all possible knowledge from Ft 41, since it will soon be under water.

In preparation for this year’s work, a bulldozer had cut a great slice in the cliff at Ft 41 perpendicular to its face. The slice was about thirty feet wide, about three hundred feet long, and looked for all the world like a child’s slide, exaggerating

the lower, horizontal portion from which one shoots into space. The cut was in two levels, the right-hand one, as seen from Lime Creek, some ten feet above the left. The earth pushed forward by the dozer lay in the creek, making a muddy pool on the north side and permitting only a thin stream to trickle weakly along the sands to the south.

Davis selected a base point well to the north and east of the area known to contain specimens, and from that point surveyed a grid system of five-foot squares, blocking the whole area into a great graph. Each corner of each square was marked by a stake, and in each stake was driven a pin to mark the exact point from which horizontal and vertical measurements were to be taken. The area was then easily plotted on graph paper by calling one line of stakes through the base point the X axis, the other the Y axis, and giving each stake a designation as being so many feet from the X axis, so many from the Y.

This measurement and laying out of a grid system is most important. All objects



Photos by David Rial

THE BULLDOZER CUT OUT THE TOP LAYERS OF EARTH

found, all changes in stratigraphy on a site, are measured from the grid lines. A specimen will be located as in square "X 130—Y 45," the designation of the stake at the southwest corner of the square, 2.4 feet from stake X 130—Y 45, 3.6 feet from stake X 135—Y 45, the next stake along the Y 45 line parallel to the X axis. From the pin in stake X 130—Y 45, a string is stretched over the specimen, a string whose exact horizontalness is assured by means of a line level, and the vertical distance from the string, i.e., the pin in X 130—Y 45, to the specimen is measured with an engineer's scale. Exact positioning, horizontally and vertically, of each feature observed, artifact, fire pit, soil change, whatever it may be, is thus assured, and sites can be modeled accurately from field notes carrying this information.

In general our work was the same in each square. Since the dozer had cut through only layers of earth in which previous excavation had revealed no artifacts, to within a few feet of the "culture layers"—the levels known to contain material—the first step was shoveling down through the loess—wind-blown dust probably from ancient glacial deposits—to within a few inches of the culture layers in the time-honored manner of shoveling: foot on the shovel, weight on the foot, a little sawing back and forth of the shovel head as the body's weight drove the shovel in to its upper border, and then the lift.

When down almost to the desired depth, a depth calculated from the slant of the known culture layer and measured in the square by means of string, level, and scale, we worked more slowly, more cautiously. Instead of actually digging in the earth, we began to skim, holding the blades of our shovels as parallel to the square's surface as possible, the earth coming off in brown, wrinkled sheets, the ground under the skimming shovels presenting a shiny, slick, hard-looking face. The skimmer had to have his eyes glued to the floor of his square to spot any change of color or any protruding bit of bone or stone, and his



EACH MAN WORKED IN HIS OWN SQUARE

ears had to be alerted for the "clink" that told of hitting bone or rock. Skimming got worse as the squares—we began to call them pits as they sank—grew deeper. Ordinarily the job was started with the diggers' first tool, the long-handled shovel, but once down three or four feet in a five-foot square, we found that the shovel handles kept gouging into the pit sides, making progress difficult, and we changed to short-handled shovels. But long handles or short handles, we still worked bent over.

When the known culture layers were reached, we brought our trowels into use. Of these we used two types, the triangular mason's pointing trowel, and the rectangular margin trowel. This they had in common: their edges were sharpened, and we kept them sharpened, the rasping of files on trowels being a sort of theme music for our work. With trowels the earth was carefully shaved and scraped, no deep cuts at all being made, and the cutting was very slow. The earth came off curling up over the trowels' edges in crinkly, thin ribbons like pieces of dry chocolate icing.

James L. Swauger has been associated with Carnegie Institute since 1935. He was graduated from the University of Pittsburgh in 1941 and is working for his doctorate in history. He served as captain in the anti-aircraft artillery in Europe from 1942-46.



THE ARCHEOLOGISTS DUG AT THIS CLIFF IN FRONTIER COUNTY, NEBRASKA, THIS SUMMER

Little force was applied as the trowel edges were set to the ground, the blades slanting slightly away from the trowellers, the wrists swung in slight arcs as the edges were made to bite, and the forearms levered to draw the trowels through the earth back to the diggers. Cramped in the pits we took all sorts of positions as we troweled; we squatted, sat, kneeled; we bent, curled, and twisted our bodies as we kept the trowels gently shaving, hour after hour, getting only a shovel full of thin shavings for a half hour's work. Most of us worked our pits by small rectangular sections, perhaps two feet long and a foot wide and two inches deep, making a series of little steps, and our feet were monstrosities ever planting themselves along the edges of worked steps and crushing down the sides.

Features, anything which might explain the history of the site, were treated as though they might explode if touched. A fire pit, a piece of charcoal, a bone, a flint blade, whatever it might be, was carefully outlined an inch away from its borders by the points of trowels in rough squares. The features were not worked out at once, but troweling continued over the rest of the pit with the result that as the pits were shaved down, there came to stand in each one many little pedestals of earth holding secure on their tops in the original matrix, a bit of bone or stone, or a layer of the blotched black and brick-red earth that told of a fire having burned there.

Coarse dirt was removed from specimens

by the use of pieces of bamboo about three quarters of an inch wide, trimmed to rounded points. Bamboo was used rather than metal since the wood would not score the specimens. Finally brushes were brought into play to wipe away the last vestiges of dust and dirt, giving a group of perfectly clean objects, each resting atop its own little pedestal ready for the photographer.

Usually the process of photographing and measuring was done late in the day, although if a great number of features was found in one layer it might be done when most of them were exposed. As each feature was processed it was given a field number, which number was entered in the field book to be followed by the piece's description, its distance horizontally and vertically from known points, its position in the grid, and any other information deemed pertinent. The photographer entered the same number in his notebook with the description. Finally the feature was placed in a paper bag which was given the field number. Sometimes it was necessary to leave the site before a feature could be carefully exposed and processed, and then it would be covered with a thin layer of dirt which could easily be brushed away later. This covering had two purposes: it protected the feature from accidents of weather, and it hid it from chance passers-by who might want a souvenir.

Because of the antiquity of the site, it was necessary to take constant profile readings, readings measured in from known levels in feet and tenths of feet. Using

margin trowels, we would carefully scrape the sides of our pits until the walls were as vertical and as smooth as we could get them. In the walls thus treated bands of different colors of earth appeared, and these bands told stories of periods of drought and heavy rainfall, of sieges of dust and periods of heavy vegetation. The bands did not necessarily run parallel to the pit surfaces; usually they dipped and waved, and frequently they bulged here and there, but they were quite evident, and their measurements and directions were carefully entered in the field book.

It was painstaking work and, as is usual with archeological digs, we had exasperations and discomforts. At Ft 41 we were plagued with small concretions of rock scattered throughout the dirt. The diggers kept their ears open for the sound of the trowels or shovels hitting against bone or stone, and frequently were rewarded by hearing the clink of shovels. Ah! Out would come the trowels, down would go the diggers, minutes would pass while careful scraping was taking place, then, despair! another concretion. It was almost enough to drive us mad.

The sun was always with us. Until about 10:30 A.M. it wasn't too bad, but from that time forward we were increasingly aware of its existence. By the middle of the afternoon it positively burned. In our efforts to hide from the sun we usually started working our pits on the sides exposed to the fairly weak morning rays, hoping that by the time the sun got high and really hot we'd be over on the shady sides. We found, however, that the heat bounced off the walls and floors anyhow,

and we might as well have been in the sun. The only real relief was to get the pit floors down about seven feet to the creek level where it was comparatively cool with the water seeping through the clay.

But whatever it is that makes men leave the comforts of home for streams and hills and deserts in the hope of catching a fish, or shooting a deer, or finding an arrowhead, had hold of us. There are thrills in life, and for us they were the clinks which told of hitting a projectile point, or a knife blade, or a bone, and we sweated gladly and batted flies with fervor in the service of that insatiable Simon Legree, science. And we'll all do it again.

The scientific results? There's another custom among archeologists in addition to "the visit." He who conducts the excavation is accorded all rights to publication on scientific results, so we must wait until Davis publishes his reports to discover just what the dig at Ft 41 accomplished. That's the one thing he gets for giving us food and lodging and the opportunity to work and observe and talk and learn.

Among Our Friends

THE first payment of \$40,000 has been made by The Buhl Foundation to Carnegie Institute and University of Pittsburgh on the grant for publication and distribution of *Wild Flowers of Western Pennsylvania and the Upper Ohio Basin*.

During the summer Carnegie Institute of Technology was the recipient of a number of gifts.

Westinghouse Electric Corporation presented \$25,000 for the Salary Reserve Fund, Peoples First National Bank and Trust Company gave \$2,000 for this Fund, and the Mine Safety Appliances Company, \$2,000 for the same Fund.

The Women's Guild at Carnegie Tech gave \$2,624 for the Scholarship Fund.

William Lowell Putnam presented \$200 for the Mathematics Prize Fund.

From Phi Nu fraternity came \$210 for the George H. Fellows Memorial Scholarship Fund.

Royalties from Chemistry Department publications brought \$220 for the Chemistry Department Research Fund.



RELAXING AT CAMP IN THE EVENING

IS YOUR HOBBY SHOWING?

The Division of Education at Carnegie Institute wants to know

THE gay artist, the earnest fisherman, the omnipresent snap-shooter, and the up-with-the-early-birder—they are welcome, one and all, each to his own particular Guild. A great many hobby groups, known as Guilds, have been organized by the Division of Education at Carnegie Institute for the long winter evenings and afternoons ahead. Many of these courses are planned for adults as leisure-time relaxation; others are for the professional or the more experienced. You will want to check over them and make your own selection for the first ten-week semester.

The Guilds fall into two fields of interest—the appreciation and technical courses in art, and the study of natural science and associated crafts.

The art topics are Beginners' Drawing and Painting, Portrait and Figure Drawing and Painting, How To Draw and Paint Animals, Principles of Color and Design, and Magazine and Book Illustration. A class will also be held in Flash and Color Photography.

The natural history groups include the Naturalist's Guild, the Preparator's Guild, Animal Modeling, and Fisherman's Fly-Tying.

Two art courses for Beginners are scheduled, on Monday afternoons and Friday evenings; also two courses in Portrait and Figure Painting, Tuesday afternoon and Thursday evening. The Animal Painting class, which is limited, will be held Monday evenings. Color and Design will come Tuesday evenings, at 6:45 o'clock, before the Society lecture series, as will also the Naturalist's Guild. Magazine and Book Illustration will be held Saturday afternoons. The Photography Guild will be Monday evenings, Animal Modeling and the Preparator's Guild both on Wednesday evenings, and Fly-Tying on Friday evenings. Classes open the week of October 3.

These Guilds are in addition to the series of forums, "The Interior Designer speaks" on Wednesday evenings and "Fashion Forum" on Friday afternoons, described elsewhere in this issue.

Instructors for these Guilds will bring experience and a very contagious sort of enthusiasm to their subjects. The art faculty includes Robert R. Young, of the Division of Education at the Institute, who is in charge of all the Guilds; Ottmar F. von Fuehrer; Marty Wolfson; Joseph Fitzpatrick; E. P. Couse; and James Ross—all of whom possess qualifications so extensive and in many cases so locally well known that they need not be discussed here. Various of the Museum curators will handle the Tuesday evening Naturalist's Guild, and the other natural-science instructors will be Harold J. Clement, James Kozinski, and R. W. Hawkins, of the Museum staff, all eminently qualified to deal with their subjects.

These Guilds and the expanded educational program at Carnegie Institute are in part made possible by the grant from the Howard Heinz Endowment. You may have already selected your Guild and registered with the Education Division. If not, you might "take a chance," drop in and see if there is still room.

An abundance of all types of reference material in the form of mounted models, skeletons, costumes, and models in the science and art collections of the Institute makes it possible for the Education Division to create courses that cannot be duplicated under customary studio conditions.

An Art Studio and a Crafts Studio have been set up in the basement floor of the building.

While the principal object of the Guilds is relaxation and use of leisure-time, nevertheless instruction will be basically sound and given with a serious consideration to fundamentals.

The detailed description of the various Guilds may be obtained from a new brochure recently printed and available from the public relations office of the Institute. The brochure will give times, places, and registration fee for the Guilds. In each case a reduced fee is available to members of the Carnegie Institute Society.

THE NEW DIRECTOR OF FINE ARTS

GORDON B. WASHBURN, who has had wide experience in the field of art and in the administration of art museums, has been named to succeed Homer Saint-Gaudens as director of the Department of Fine Arts at Carnegie Institute on the latter's retirement in October, next year. Mr. Washburn, who is 45 years old, has been director of the Museum of Art at the Rhode Island School of Design in Providence from 1942 to last June and is particularly interested in art as it affects educational and civic development. He was elected to his new position by the board of trustees of Carnegie Institute at a meeting on September 26.

The director designate resigned from his Rhode Island position to accept a grant from the Guggenheim Foundation for a comprehensive study of international art museums and contemporary art trends. His assignment has necessitated an examination of the policies and operations of leading art museums in the United States from coast to coast and will require extensive research in the museums and art world of Europe, where he will be located for the next year. Mr. Washburn will travel with Mr. Saint-Gaudens in Europe this next March to familiarize himself with the assembling of the Pittsburgh International Art Exhibition at Carnegie Institute in 1950, for the management of which he will be responsible after 1950. The annual International has been assured for three years by a grant from The A. W. Mellon Educational and Charitable Trust.

Mr. Washburn was director of the Albright Art Gallery in Buffalo from 1931 until he went to Providence. From 1929-31 he was a student at the Fogg Art Museum



GORDON B. WASHBURN

of Harvard University. He was graduated from Williams College in 1928, where he became a member of Phi Beta Kappa, and was awarded an honorary degree of M. F. A. from his alma mater ten years later. He was born in Worcester, Mass., and attended Deerfield Academy. Mr. Washburn is married and has two children.

In 1944 he was in close contact with the annual exhibit at Carnegie Institute, when he served as a member of the jury of award. The first prize that year went to Yasuo Kuniyoshi's *Room 110*.

Commenting on the election of the new director of the Department of Fine Arts,

President James M. Bovard said: "The election of Gordon Washburn is the result of careful study by the trustees after consideration of numerous prospects. We are firmly convinced that an outstanding man has been selected, who, because of age, training, experience, and background will give our community the uninterrupted stimulus in art appreciation which is so important to our cultural development. With the experience and able assistance of John O'Connor, Jr., who now becomes associate director, I am sure we can look forward confidently to an unprecedented enthusiasm for art appreciation, expansion, and understanding among our citizens. We profoundly regret the retirement of Mr. Saint-Gaudens, who has been director here since 1922 and who has personally been responsible for making Pittsburgh the mecca of the art world during the renowned International Exhibitions which he has annually assembled."

Mr. Washburn said: "I am looking forward with tremendous enthusiasm to Pittsburgh, which I understand is enjoying a great industrial renaissance."

From Our PERMANENT COLLECTION

ANNE IN WHITE
By George W. Bellows
(1882-1925)

THE painting *Anne in White* by George Wesley Bellows represents, in the permanent collection, one of the most characteristically American artists this country has produced. And, although he is famous for his blunt, forthright portrayals of the prize fight, the steam shovel at work, the American scene at its dramatic best, he is equally known and loved for his tender, sentimental, if you wish, but charming young girl portraits.

This one of *Anne in White* at the age of ten, or his *Anne in Black Velvet*, aged seven, or *Anne with Purple Wrap*, at eleven years, and the various poses of Jean, one of his beloved daughters, are poignantly appealing with the agelessness of childhood and the sweetness of a very young girl. Here in our portrait Anne sits in her rocking chair, her arm down, her fourth finger caught up just a little—a somewhat nervous pose indicating somehow in her whole attitude a maturity beyond her years.

It is difficult sometimes to reconcile such a painting with Bellows' more robust prize fights and similar subjects, but in all his work certainly, whatever its subject, there is a robustness of drawing and painting which gives him a special place in American art today and makes one lament his untimely death for what more he might have done.

In response to requests, John O'Connor, Jr., associate director of the Department of Fine Arts, will be writing a series of articles this season for *CARNEGIE MAGAZINE* in which he will discuss ten paintings in the permanent collection of the Institute. You will be interested to see if any of your favorites appear, and also in visiting the galleries at the Institute to renew your acquaintance with the paintings hung there. The collection provides, right here in Pittsburgh, a sort of running history of American painting from the days of Benjamin West and Gilbert Stuart to the present of Guy Pène du Bois, Samuel Rosenberg, Yasuo Kuniyoshi, and Raphael Soyer, along with a number of examples of the work of leading artists in Europe.

Anne in White is painted in a characteristically subdued palette of numerous tones, yet rich in color—the white of her dress, the green of the rocker, the blue of her sash. These and the vibrantly deep shadows, together with the simplicity of the composition, serve to enhance the tenderness of expression in the attitude of the young girl.

It is appropriate that George Bellows should be represented in the permanent collection of Carnegie Institute by one of his notable canvases. He had a remarkable record in the Carnegie Internationals. He first showed in 1908. In 1909 the famous *Forty-two Kids* was admitted by jury selection. In 1913 *The Circus* was given an Honorable Mention, and the next year *Cliff Dwellers* was awarded Third Prize. In the 1922 International *Eleanor, Jean and Anna* was awarded First Prize. The year of his death he was represented by the canvas, *My Mother*. *Anne in White* was purchased through the Patrons Art Fund in 1925 from his estate.

George Wesley Bellows was born in 1882 in Columbus, Ohio; his forebears were from New England. He attended Ohio State, was active in university affairs and played an excellent game of baseball. In 1904 he went to New York to study painting under Robert Henri. From then on his progress was fast. In 1906 he opened his own studio. By 1908 the Metropolitan had bought one of his paintings. In 1909 he received a prize at the National Academy of Design. In 1910 he was teaching at the Art Students League. This same year he was married to Emma Louise Story and they took up residence at 146 East 19th Street in New York City, where Anne and Jean were born and grew up.

He was never especially interested in going abroad and found in America all the inspiration he seemed to need. He was working in the New York of Everett Shinn, George Luks, William Glackens, Robert Henri. These men were journalistic painters and had turned to the life around them for their ideas in painting. Europe

was not considered necessary for study at this time, so far as the art student was concerned, although the American patron of the period was clinging to the past of Europe for his cultural inspiration. At the same time, Daumier, Gavarni, Goya, Degas, and others were being appreciated for their understanding of life around them. A growing admiration by Bellows for Renior at this time, too, must have had some influence on him, especially in paintings of domestic scenes, homely conversation pieces in a sense—of women who sit around idly chatting, portraits of Jean and Anne, his wife Emma, and of grandmothers in the 19th-Street-house atmosphere. This one of Anne is an example, painted so personally in one sense and yet with a universality of spirit which sets her apart.

But art in America was really going native. Bellows was aware of the stimulat-

ing effect of the Armory Show in 1913, but after it was over went on painting the American scene in his own way. Always he was concerned with painting and the nature of paint. He was essentially a draftsman and turned, too, to lithography as a medium suited to his special interest, although at this time the market and fashion for etching made that a more profitable medium. He belonged in spirit to that group of rebels, The Eight, whose influence he felt so strongly, and who were revolutionizing American art in the first decade of the twentieth century.

He was an individual, unsympathetic with much of the current painting, interested in the essential realism of a scene and the essential qualities of the painting of it. He was always concerned with the progress of art and upheld with enthusiasm the contemporary spirit.

—J. O. 'C., Jr.

THE INTERIOR DESIGNER SPEAKS

A SERIES of forums and demonstrations in which nationally prominent interior decorators, architects, and designers will discuss creative ideas for your own home has been planned by the Division of Education for ten Wednesday evenings at 8:15 o'clock in the Lecture Hall at the Institute. Paul Planert, Pittsburgh decorator and designer, will be moderator for the course, and the speakers will come from New York City. The Pennsylvania chapter, American Institute of Decorators, is sponsor of the series. The subjects, the speakers and dates, are as follows:

SCALE AND PROPORTION—October 5
Theodor Muller, board chairman
American Institute of Design

ARTS AND CRAFTS—October 12
Edgar Kaufmann, Jr.
Museum of Modern Art

ROUND-TABLE FORUM—October 19

DESIGNERS—October 26
Edward Wormley, designer

MANUFACTURERS—November 2
George Nelson, designer

COLOR—November 9
William Fahlman, designer

DESIGN—November 16
Robsjohn-Gibbings
Designer and author

GROWTH OF TASTE IN AMERICA—November 30
Albert R. Kornfeld, editor
House and Garden

HORIZONTAL PLANNING—December 7
Thomas H. Creighton, editor
Progressive Architecture

ROUND-TABLE FORUM—December 14

It is hoped that the series may offer a guide, in the jungle of complexities we call civilization, to the way to use and enjoy the abilities of the master craftsmen of yesterday, today, and tomorrow. Color schemes, fabrics, furniture, draperies, and art objects will be considered.

This is really the first opportunity that the people of Pittsburgh have had to hear, in a single series of programs, such top-flight authorities in interior design and decoration. In fact, the rumor has come that, contrary to custom, New York is planning to "pick up" a good Pittsburgh idea and repeat the same series for members of the New York chapter of the American Institute of Decorators.

The series at the Institute is open to anyone interested, with a fee of \$14.00 for nonmembers of Carnegie Institute Society and \$7.00 for Society members. Reservations for the series, which are limited because of the Lecture Hall's seating capacity, should be made ahead of time by telephoning the Division of Education office at the Institute, Mayflower 1-7300.

CHOPIN: COMPOSER FOR THE PIANO

FEBRUARY 22, 1810—OCTOBER 17, 1849



By Marshall Bidwell
*Organist and Director of Music
Carnegie Music Hall*

IN the century since the death of Frédéric Chopin this composer has become a classic, a model of perfection, recognized as one of the most original and remarkable creative geniuses in musical history. He alone among his contemporaries has not suffered even a temporary eclipse. His extraordinary popularity has few parallels; from the beginning Chopin was universally accepted, even idolized, and his fame has steadily increased.

And yet it is strange that little is generally known of the man himself. His life story is entangled in a maze of legend and invention. Biographers, novelists, and scenario writers have seized upon the romantic elements in his life history, with unfortunate results. Furthermore, until recent research, almost nothing of his early life was known. Out of the mists of fiction and legend we now have a clearer view.

Frédéric Chopin was born near Warsaw, the son of a Polish woman and a French émigré who became an accomplished tutor and a highly respected professor at the academy and other schools in Warsaw. Frédéric was one of four children, and the family life was ideal. It was especially fortunate that he was brought up in such a household, for the Chopins were in immediate contact with the social and artistic life of the Polish capital.

MAGIC TOUCH

From his earliest days the child showed an extraordinary sensitiveness to music. When he reacted with floods of tears the parents were at first worried, then discovered that he was crying for joy. At the age of six Frédéric began to take lessons from a competent piano teacher, a Czech named Zywhy, and gave a public recital on his eighth birthday. His piano touch already bore the magic with which it was

to hypnotize listeners all his life long. From that day he was the darling of the Polish haute noblesse.

Later, when Frédéric began to dabble with little tunes of his own, his father sent him to Joseph Elsner, head of the Warsaw Conservatoire. For awhile he devoted every spare moment to his own piano compositions. The wise parents set themselves against exploitation of their son's talent and they did not neglect his general education although he was constantly in demand at fashionable soirees and balls. He graduated from the University of Warsaw at the age of seventeen, a slender, rather dandified boy, whose pallor and weak physique told of a hothouse life between the music room and the salons of high society.

IMPATIENT TO SEE WORLD

When he reached the age of nineteen he became impatient to see more of the world. A brief trip to Berlin whetted his appetite. Later, in Vienna, he made his bow before the fastidious and capricious Viennese public, with instantaneous success. On the whole, the Viennese found his playing too delicate, although the papers were full of praise for the originality of his style.

Back in Warsaw he was torn between two desires: he craved the advantages of further European travel, realizing that his artistic life would be hampered by remaining in Warsaw—but he had fallen in love. The object of his passion was a charming soprano, Constantia Gładkowska. Chopin had not the courage to declare himself, and merely suffered and talked about his "ideal." The slow movement of his *Concerto in F minor* is dedicated to her. His letters to his close friends at that time are filled with agonized expressions of self-pity.

After a period of fretful indecision he gave a final concert and, at the age of twenty, left Warsaw for Vienna and other cities. He finally arrived in Paris a year later, in 1831, intending merely to see the sights and meet the important musicians. Instead, he stayed for the rest of his life.

In the meantime the Polish revolt against Russia had broken out. Much as he loved Poland, Frédéric had no powerful

denly, the challenge to battle. News of the fall of Warsaw arrived just before he reached Paris. This disaster to the Polish cause threw him into a state bordering on frenzy. He scribbled in his notebook an incoherent jumble of lamentations and curses which shows his state of mind. In despair and fury, he composed the "Revolutionary Study" (*Etude in C minor*.) Is there anything in the realm of art more defiant than this?

Settling in Paris, Chopin became a favorite with aristocratic circles and especially with artists—men like Delacroix, Liszt, Meyerbeer, Balzac, Heine, Victor Hugo—to whose circle he was welcomed enthusiastically. He played in the fashionable Paris salons for the elite. No one was able to make his music sound as he did, so his compositions became the rage with both critics and public.

But the larger public did not react so favorably to his playing, which, though flawlessly accurate and exceedingly brilliant, was of small tone. The delicate nuances and intimate poetry of his music and his playing were totally unsuited to large halls and crowded houses. He foolishly matched his salon touch against Liszt's thunderous poundings at a charity concert and naturally cut a poor figure. The public had become accustomed to the hammer-and-tongs type of virtuosity as supplied by Liszt when roused: "Terrified pianos flee into every corner . . . gutted instruments strew the stage, and the audience sits mute with fear and amazement."

HIS IDEAL

Chopin nevertheless never wavered from his ideal, to make and produce beautiful music. He contented himself with playing his own compositions for small circles of sympathetic listeners. Indeed his impenetrable seclusion finally called into existence a Chopin legend which aroused public curiosity to the highest pitch on the rare occasions when he did condescend to give a concert.

When the Paris Rothschilds took him under their wing, his success was assured. He was soon giving lessons to the daughters of the noble families, with excellent financial returns. It was something of a novelty for the aristocracy to find a piano teacher who was also a gentleman.



urge to return to Warsaw and join the rebellious troupes. He had no qualifications for the army, and his father had written him, urging him to stay where he was. It seems to be the judgment of posterity that he contributed more for Poland by his compositions than if he had sacrificed himself fighting the Russians. In the words of Weimstock, a biographer: "No loyalty to any idea could infringe upon his deep, unconscious loyalty to his own musical self."

But Chopin was devoured by regrets and anxieties, and he could think of nothing but what was happening to Poland. These emotions found expression in the *Scherzo in B minor* and the *Ballade in G minor*. Both are full of defiance and strife, with dreams of the Polish fireside, and then again, sud-

Chopin had several abortive love affairs which caused him great unhappiness. These yearnings for romance had their effect in the nocturnes, some of which are clearly the music of exasperated nerves. They express not only Chopin the Lover, but also Chopin the Neurotic. His health gave cause for anxiety, and he chose this ill-fated time to make a trip to England. The combination of English weather and his lowered vitality served further to impair his congenitally weak lungs. He returned home suffering in body and spirit and was about to surrender himself completely to despair and disease.

GEORGE SAND

At this crucial moment the indomitable George Sand appeared on the scene and changed the entire course of his life. The prevailing picture of Chopin as the passive victim of a scheming and unscrupulous woman is hardly correct. According to Chopin's most reliable biographer, Arthur Hedley, "There is abundant proof of their love and devotion, and although their final parting was tragic for Chopin, his life was enriched by the experience of a great love which gave a finer and deeper poetry to his music." She waited on him hand and foot and protected him from intrusion. During those tranquil days when Chopin's health was failing, his genius came to splendid maturity in an almost unbroken series of masterpieces, nearly all of which were written at their summer home at Nohant, in the Loire country.

After her care and attention were withdrawn, his fate was sealed, for she alone knew what precautions were needed to preserve his life. The story of their parting is interesting and very, very sad. He unwittingly became embroiled in the jealousies and intrigues of her irresponsible children. Through an unfortunate chain of misunderstandings, which could have been prevented, the final break came. Nevertheless George Sand was faithful to him to the end. She attempted a reconciliation, but it was too late.

In 1848, the year before his death, we find him again in England. After several months he returned to Paris, more dead than alive. The last year of his life was a hopeless struggle with consumption. On the 17th of October, 1849, he died.

A funeral service of unusual splendor was held at the Madeleine; the Mozart *Requiem* was sung at Chopin's request, and the *Funeral March* was performed as an interlude. During the intervals in the mass, *Preludes No. 4 and 6* were played on the organ. At the cemetery a small box of Polish earth had arrived just in time for the ceremony. The priest murmured a prayer in Polish as he sprinkled it on the grave.

TRULY ORIGINAL

It is impossible in this short space to do justice to his music. Chopin is one of the truly original composers. His style is so unmistakable that only a bar or two are needed to identify him. With a rare sense of intelligent choice, he wrote music for the piano alone, the ideal instrument to express romantic music, and never composed a symphony, a string quartet, an opera, or an oratorio. By his unique use of the sustaining and damper pedals, which shades the blending of chords into each other—an effect derived from the Aeolian harp—his inventive genius produced a new land of luminous shadows, an amazing variety of color effects. Chopin is the real founder of impressionistic music, for he evolved the most enticing effects by throwing a veil of dissonance over the fundamental harmonies. Schumann, Liszt, and Grieg were influenced by him, and even in the twentieth century Scriabin and Rachmaninoff came under his spell.

In one respect alone Chopin differed from his contemporaries: he refused to give romantic titles to his compositions. In this respect he stood aside from the trend of fashion. Even works of great emotional content were given such noncommittal titles as "Prelude," "Scherzo," "Study." In spite of the various fables that have come down to us, there is not a single completely authenticated example of Chopin's himself attaching a story to one of his works. He had no interest in picture-painting and story-telling of the obvious kind. His was essentially a lyric gift. The

Dr. Bidwell has been organist and director of music at Carnegie Institute since 1932, and for nearly as long, organist and choirmaster at the Third Presbyterian Church. He is a graduate of the New England Conservatory of Music and studied under Widor at Fontainebleau.

pictorial, dramatic approach to music so common with other composers was entirely foreign and incomprehensible to him.

Through most of Chopin's music there runs a note of restless melancholy, intensified by the background of depression that was prevalent in his native country. This brooding spirit is especially reflected in his nocturnes, which carry the dreams of his solitude, confiding the deepest longing of a man outwardly spoiled by good fortune but in reality, like many of his romantic contemporaries, a virtuoso of suffering.

The intense patriotism of the time accounts for the sudden outbursts of terrific power which occur in some of his works—especially the polonaises, which Schumann called, "canon buried in flowers." These are no pieces for amateur dilettantes. They require the strongest virtuoso technique and are amazingly exciting. Chopin transformed the courtly Polish dance into a vital expression of his own patriotism and made it the symbol of the heroism and chivalry of his beloved Poland. It can be truly said that he was the first great composer in whose music the national Slavic

element came strongly to the fore. In the celebrated *Polonaise in A Flat* we have a grandiose tone poem which caused the polish émigrés in Paris to rise to their feet when Chopin had finished and strike up the old song: "Poland has not perished yet, since her sons are living!"

For expressing the more intimate moods of Slavic feeling, Chopin turned to the mazurka. These have a haunting quality, with exotic progressions. As a young lad, Chopin visited the country villages and steeped himself in the unspoiled Polish folk music. Like the polonaise, it touched off a complex of personal feelings—patriotism, homesickness, pride of race, realization of exile.

Of all the great composers, Chopin was by far the most fastidious. In spite of the highly emotional quality of his music, he took infinite pains that every composition should be perfect in every detail before sending it to a publisher. And on his deathbed he asked his sister to destroy all his unpublished works for fear they might contain some imperfection. This extreme attention to detail accounts for the polish and refinement of his music.

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IN MEMORIAM

On July 16 in New York there passed away peacefully Dr. Andrey Avinoff, director emeritus of Carnegie Museum.

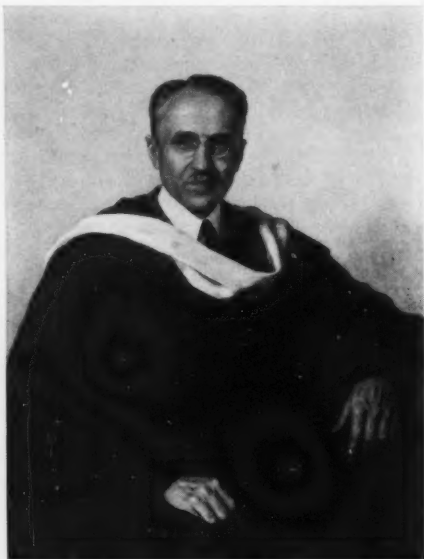
Born in the small town of Tulchin in the Ukraine, in 1884, he spent most of his boyhood in the fertile province of Poltava, where his father, Lieutenant General Nicholas Avinoff, was stationed. The family mansion, surrounded by an estate of several thousand acres, was virtually an art museum, containing a number of eighteenth-century Italian and Flemish paintings, various icons, pieces of Oriental armor, and one of the finest collections of Oriental rugs in Europe. There was also a chapel in which services were conducted every Saturday and Sunday.

Reared in this cultured atmosphere and under excellent tutelage, young Avinoff's training from an early age was such as to make him an accomplished and versatile conversationalist. He came to speak four languages and could read several others, and his fluency of expression in English was such as to excite the wonder and admiration of his associates. He graduated in law from the University of Moscow in 1905, became a tribunal official in Poltava, then assistant secretary-general of the senate, and in 1911 a gentleman-in-waiting to the Czar, where he undoubtedly exercised the delicate tact and gentlemanly proprieties for which he was later noted in Pittsburgh circles.

Dr. Avinoff was interested in butterflies from early boyhood and spent the summer of 1908 collecting them in Russian Turkes-

tan and the Pamirs. Four years later found him in Tibet and Chinese Turkestan, and

from the results of these and of more than forty other expeditions financed by him, his collection of Central Asiatic butterflies came to be one of the three largest in the world, numbering approximately 80,000 specimens. These were later confiscated by the Bolsheviks. He came to America for a short visit in 1915 and returned to stay two years later, supporting himself for a time as an advertising illustrator and portrait painter. His accomplishments as an entomologist led to his appointment in 1922 as an assistant curator in



ANDREY AVINOFF

From a portrait by Elizabeth Shoumatoff

the Carnegie Museum and he became director four years later, following the death of Douglas Stewart.

Pittsburgh soon came to know him as an acquisitive, scientific, and highly artistic museum administrator, and also, at the University of Pittsburgh, as a teacher of unique nature-in-art courses, the designer of the Russian classroom, and as the artist whose water colors and crayon drawings appeared in the book of Nationality Rooms. He completed nearly three hundred natural-size, water-color paintings of wild flowers for the forthcoming publication on the wild flowers of western Pennsylvania. Dr. Avinoff was a shining light in discussion groups, as the Philosophical, Junta, and Polygon Clubs. In recognition of his scientific accomplishments the University of Pittsburgh in 1927 conferred upon him the honorary degree of Doctor of Science.

Because of a heart condition Dr. Avinoff was compelled to relinquish the directorship of the Museum in 1945, taking up residence with his sister, Mrs. Elizabeth Shoumatoff, in Locust Valley, Long Island, but later removing to New York City. After his retirement he continued moderately to study his beloved butterflies and to paint. Exhibitions of his paintings, mostly flowers, were held in New York and in Pittsburgh, and he completed a set of fifty water colors of tropical orchids.

During his directorship and also after his retirement Dr. Avinoff purchased with his own funds and presented to the Museum many valuable collections of butterflies. He himself also did some collecting in Jamaica. At the time of his death butterflies were being collected for him in Afghanistan and New Guinea. As a result of his close friendship with B. Preston Clark, of Boston, the latter bequeathed to Carnegie Museum the largest and finest collection of hawk moths in the world. After his retirement Dr. Avinoff presented to the Museum the main part of his

entomological library, including a valuable collection of 4,000 separates. He still continued his entomological studies and at his death three papers, being prepared jointly with Walter R. Sweadner, curator of entomology at Carnegie Institute, remained unfinished.

Impressive funeral services were held on July 18 at the Russian Orthodox Church in New York City, and interment was at Locust Valley. Often officiating in the affairs of the Russian Orthodox Church, Dr. Avinoff was yet much of a mystic, finding one expression for this in his folio of twenty-two exquisite drawings, *Atlantis*.

Those of us who knew him intimately will fondly remember him for his high idealism, his brilliant versatility and cosmopolitan interests, and for his kindness, courtesy, and loyal friendship. Carnegie Institute and the world have lost an outstanding scientist and botanical artist as well as an ardent disciple of the personal satisfaction to be gained from appreciation for the cultural opportunities of life.

—O. E. J.

THE BUHL FOUNDATION GRANT

PUBLICATION of *Wild Flowers of Western Pennsylvania and the Upper Ohio Valley*, with text by O. E. Jennings and illustrations by the late Andrey Avinoff, has been underwritten by The Buhl Foundation according to a joint announcement made by R. H. Fitzgerald, chancellor of the University of Pittsburgh, and James M. Bovard, president of Carnegie Institute, on July 27.

The Buhl Foundation grant is described as a subsidy to guarantee publication of the book. Depending on printing production costs and final returns from sale of the completed work, the amount of the subsidy is expected to be between \$50,000 and \$75,000. The grant will permit distribution of the publication at considerably less than the cost of production.

The publication will represent the work of many years of two outstanding Pittsburghers, both directors emeriti of Carnegie Museum and retired professors of the University of Pittsburgh.

The University of Pittsburgh Press will handle the publication and distribution of

the two-volume work. The process of printing the 670 pages of text, reproducing 200 water colors, editing, and binding, will require at least two years, it is anticipated.

In announcing the grant jointly to the two institutions Charles F. Lewis, director of The Buhl Foundation, said: "With this grant go the best wishes of everyone associated in the work of The Buhl Foundation for complete fulfillment of high expectations based on faith in the importance and significance of this difficult and monumental undertaking."

Speaking for Carnegie Institute, Mr. Bovard stated: "This is without a doubt the most outstanding publication of its kind ever to be undertaken. The contents will comprise Dr. Jennings' complete text descriptions and Dr. Avinoff's life-size water colors, reproduced with meticulous accuracy in full natural color. Dr. Jennings is among the foremost botanists in the world today, and Dr. Avinoff was unquestionably the outstanding flower artist. Their collaboration in this book should

make it a magnificent and priceless botanical record, for which we are deeply grateful to The Buhl Foundation. It is unfortunate that Dr. Avinoff did not live to see his work perpetuated, but there could be no more appropriate memorial to his rich and beneficial life than the one now made possible by the generosity of The Buhl Foundation."

"The University is delighted," said Chancellor Fitzgerald, "that The Buhl Foundation has recognized the creative and scholarly work of Dr. Jennings and Dr. Avinoff, who jointly served Carnegie Institute and the University of Pittsburgh for many years. I am especially pleased that the two Pittsburgh institutions, Carnegie and the University, have this opportunity of working together in so significant a presentation of our native culture. This book will be a monument to these men, to the two institutions, and to the donor, The Buhl Foundation."

JEWELRY

Necklaces and other jewelry from many lands and times are on display this month in the Public Affairs Room of the Library, lent from the collection in the Carnegie Museum.

CARNEGIE INSTITUTE SOCIETY

PERHAPS you have still to take your first plunge into membership in the Carnegie Institute Society. A new brochure has just been printed, telling of the interesting programs and hobby groups available for Carnegie Institute Society members. Telephone or write the Institute for a copy if you haven't received one.

Until further notice, each senior membership card entitles the holder and one guest to attend the Tuesday evening lecture series, the Films of Yesteryear on Sundays, and all previews of art shows and Museum exhibits. Each member also receives **CARNEGIE MAGAZINE**.

Junior membership is now available for members' children 18 years of age or under, for \$5. Junior members may attend the lecture series and the film revivals.

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A GIFT OF EARLY AMERICANA

THE library of Robert Donnell Book, recently presented by his children, Mrs. Barbara Book Cruikshank and Wilson Miller Book, in memory of both their parents, greatly expands the Americana in Carnegie Library of Pittsburgh, particularly in early history and travel. Some of the items are new additions; others are duplicates that will replace Library copies now badly worn.

Mr. Book assembled his collection so as to bring related materials together. In many cases there are both first and later editions of the same book. Such items are of value to the Library because the first edition may be preserved for its worth, and the later, used for research. Later editions often help to illuminate the original through prefaces and introductions.

The gift collection includes the Rev. Joseph Doddridge's original *Notes on the Settlement and Indian Wars of the Western Parts of Virginia and Pennsylvania, from 1763 to 1783 Inclusive; together with a View of Society and Manners of the First Settlers of the Western Country*. This first edition was printed in 1824 at Wellsburgh, Virginia, at the office of the *Gazette*. The later copy includes an interesting introduction with comments by Mr. Doddridge's daughter.

There are many works on the Indians of America in the group. A rather rare one is the *Diary of David Zeisberger*. It is a good reprint, translated by Eugene Bliss in 1885. Zeisberger was a Moravian missionary who worked among the Indians. One of his assistants, John Heckewelder, also wrote of his experiences. The gift collection includes one of his works in the original edition and also a later revised edition.

Unusual, unbound material is included in the collection. One interesting pamphlet refers to the Whiskey Rebellion. Mr. Book purchased carefully from the Whiskey Rebellion histories. He recognized the "Neville Controversy," which was, in effect, a feud between the Nevilles and the Brackenridges resulting from the Neville accusation that Hugh Brackenridge was an instigator of the rebellion. Hugh Brackenridge's own account of the *Incidents of the*

Insurrection in the Western Parts of Pennsylvania in the year 1794 presents his own case. Incidentally, this book is in the original old paper, but, like many others in the collection, it is beautifully bound.

William Findley's *History of the Insurrection in the Four Western Counties of Pennsylvania* is also included. Findley was purported to be a fellow-conspirator with Brackenridge. Neville Craig in his *History of Pittsburgh* presents the case against Brackenridge, and Henry Marie Brackenridge in his *History of the Western Insurrection in Western Pennsylvania* asserts that his father "saved the western country from the horrors of civil war, the town of Pittsburgh from destruction, and the Federal Union from the greatest danger it has ever encountered."

Popular novels of the old days are rare because they were literally "read to death." For this reason two of Charles McKnight's are a welcome addition to Carnegie Library. *Simon Girty and The Wilderness* are historical romances that delighted readers back in the 1800s. Much of the color and lore in these novels is of interest to history students today.

Among the travel books in the collection is Mrs. Trollope's interpretation of *The Domestic Manners of the Americans*, a most derogatory account describing American men as a tobacco-chewing lot who avidly picked their teeth. There is also the *Narrative of a Journey of Five Thousand Miles through the Eastern and Western States of America* by Henry Bradshaw Fearon. This book contains a series of eight reports to thirty-nine English families, made in 1817 to ascertain which, if any, parts of the United States would be suitable for their residence.

Impressions of America, 1833, '34, and '35 is beautifully bound in two volumes. It was written by Tyrone Power, Esq., who was an Irishman and, like his present-day namesake, an actor also.

Perhaps his interest in early travel inspired Mr. Book to collect items on early transportation, as well. *The Old Pike; a History of the National Road* was written by Thomas B. Searight. It enumerates inci-

dents, accidents, and anecdotes relating to the Pike. William B. Sipes' *The Pennsylvania Railroad: Its Origin, Construction, Condition and Connections* is another elaborately bound volume. And Lloyd's *Steamboat Directory* is an interesting example of early paper-bound material. It lists the various river disasters and contains many engravings of exploding steamboats with bodies flying in all directions. The names of forty thousand victims who were killed, injured, or missing, are also disclosed.

It is impossible to touch upon all the valuable material in a gift library of some four hundred volumes. In addition to the books mentioned, there are early city directories, histories of local churches, and many others. Even the *Laws of Contract Bridge* and the *Gentlemen's Handbook on Poker* are included.

The Robert Donnell Book collection is soon to be processed and will appear on the Reference and Pennsylvania Room shelves with other similar material. The books will be distinguished by their own identifying bookplate.

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THE NATURALIST'S BOOKSHELF



A REVIEW BY M. GRAHAM NETTING
Assistant Director, Carnegie Museum

WILDLIFE FOR AMERICA: THE STORY OF WILDLIFE CONSERVATION. BY EDWARD H. GRAHAM AND WILLIAM R. VAN DERSAL. New York: Oxford University Press. 1949. 110 pp., 70 illustrations. \$2.50. Carnegie Library call no. j 799 G 76.

ANY scientist worth his salt can demolish the arch heresy of isolationism without going outside of his own specialty. Many natural phenomena have international repercussions—a slight variation in temperature of the Gulf Stream off the coast of the United States may affect the rainfall in England and the date of spring plowing in Sweden months later. Similarly, human activities in any area may affect people continents away; for example, a shortage of tin cups on the upper Amazon may cause a scarcity of rubber bands in the United States, or the irrigating of a California desert can upset the economy of a Saharan date-producing oasis.

No less complex than these international interdependencies, and certainly far less understood, are the intricate interrelationships of people and their environment. In each area man can do more than any other creature to alter his habitat, but he cannot suspend or revoke natural laws. When his environic manipulations are unwise, the penalty may be paid by the third, fourth, or much later generations. The pasturing of cattle in Pennsylvania and West Virginia woodlands a generation ago still contributes to the height of flood waters at Pittsburgh and limits hunters' chances of getting a full bag of squirrels.

In relationships so involved and so incompletely known, no one, scientist or layman, is wise enough to apprehend fully the ramifications of his sins against nature or to comprehend the end results of his good deeds of conservation. In fact, until research points the way we often cannot tell whether a certain procedure dictated by exigencies of the moment will prove to be a heinous crime or an unexpected blessing. Nature's

balance is so easily upset and so difficult to re-establish that ecologists, the sect of scientists most concerned with matters of mutual dependence of soils, water, plants, animals and man, shudder every time a new agent of destruction, such as DDT, is heralded. Chemical weapons, if thoroughly studied prior to their introduction, may be a boon to agriculture and man, but even when their potentialities for good or evil have been thoroughly explored, they can cause untoward damage if improperly used.

Millions of sportsmen labor mightily, but often blindly, to improve conditions for wildlife. In many instances careful research has demonstrated the folly or futility of tenaciously held notions, but biologists are often too busy investigating other mysteries to become evangelists. Frequently the wildlife experts try to persuade sportsmen to adopt new procedures only to have their recommendations dismissed as being diametrically opposed to what the sportsman has seen with his own eyes.

In 1946 Graham and Van Dersal, aware that the future of America was cupped in the hands of youth, wrote the first adequate primer of soil conservation, *The Land Renewed*, which was reviewed in *CARNEGIE MAGAZINE* in June of that year. The present volume, similar in format and treatment, is a primer on wildlife. It is written for the boys and girls of America whose minds are receptive to new ideas, but it can be read with great advantage by any adult willing to re-examine his concepts of wildlife conservation with an unprejudiced mind. Actually, most of the book is a straightforward, simply written account of what we must do to improve conditions for wildlife and the important role of wildlife in the economic and recreational life of all of us.

The basic requirements for animals are very simple. They must have comfortable bedrooms, suitable nurseries, and adequately provisioned dining rooms not too widely

separated and connected by safe passage-ways. This general statement makes the problem appear simple, but the application of it to different animals is often extremely difficult. A shelter suitable for a rabbit nursery might not meet the requirements of a beaver at all. It is the job of wildlife management biologists to probe the domestic lives of countless creatures and to tell us which landscapes provide only slum housing and starvation diets and what we can do to rectify these conditions.

Animals, like those of us who live in cities, often suffer from housing shortages. Clean, parklike, planted forests in Europe justified the human craving for neatness but did not meet the requirements of insect-eating birds and rodent predators. They offered so little shelter in the form of underbrush, den trees, and variety of vegetation that those species concerned with protecting



trees against insects and other destructive creatures could not find homes. Damage mounted to such an extent that the foresters had to resort to the installation of bird houses in their regimented woods! Graham and Van Dersal conclude: "We now believe that it is good forestry to leave a few den trees in every acre of forest. It costs little, but it means real insurance against trouble in the woods. It is good wildlife conservation, too."

Americans have never made a more costly mistake than the extermination of beavers from innumerable drainage systems where for a million years their dams had held back floodwaters, maintained the water level in the soil, provided secluded ponds for waterfowl and a host of other creatures, and built fertile bottom lands. If we can put enough beavers to work on enough little tributaries, we can avert the costly and temporary expedient of building large dams on many of our rivers. "A dozen beavers and their offspring are known to have built sixty dams in five miles of stream

in two years time"—entirely without cost to the taxpayers, Hoover Commission please note. Fortunately, beavers are again well established in Pennsylvania, patiently improving our headwaters and also yielding a crop of fine pelts to swell regional fur receipts. "Probably the beaver is the Nation's foremost wildlife citizen. His sacrifices in the public interest, his useful activities, and his remarkable industry combine to make him the animal that has contributed the most to his country."

A widely read illustrated magazine recently dodged its educational responsibility by picturing a cattle-country fence with a carcass of a coyote dangling from each post, without even hinting that such predator control was ill-advised. Graham and Van Dersal, who will, I fear, reach fewer readers, have the courage to point out the absurdity of spending money to control coyotes and then added sums to control the rodents the coyotes would have eaten without charge if they had gone unmolested. "The coyote is trapped, shot, and poisoned because it may occasionally kill a lamb. Study shows, however, that one-third of the coyote's food consists of dead animal remains. When it is caught eating a sheep that was already dead, a coyote is often blamed for something it has not done. The bulk of its food—almost half—is composed of rabbits and rodents."

Wildlife for America is magnificently illustrated with well-selected photographs on left-hand pages correlated with the text on facing right-hand pages. A photograph of Carnegie Museum's Great Horned Owl and Skunk group is used on page 50, and a striking portrait of a raccoon by Curator J. K. Doult.

In the United States, where population pressures are not so acute as in many other countries, we have an opportunity to learn to use our land according to natural principles. Used intelligently in the fullness of its varied capabilities, our land will nurture healthier people, yield concurrently larger crops of foodstuffs, trees, and wildlife, and increase in beauty and recreational potentialities. Study and discussion of *The Land Renewed* and *Wildlife for America* in every school and every sportsmen's organization would vastly accelerate attainment of this goal.

A Busy Summer At The Institute



THE ART GROUP WATCHES, THEN PAINTS



TAM O'SHANTERS SKETCHING ON THE PLAZA



STORY HOUR AT THE LIBRARY IS ABSORBING, EVEN ON A HOT AFTERNOON



JUNIOR NATURALISTS VISITING THE ZOO



A ROUND TABLE OF THE JUNIOR PENMEN

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